

CHAPTER – IV

THE COMPARATIVE STUDY OF EXISTING RAAG STYLE AND AESTHETICAL VALUE OF RAAS BHAV OF THE RAGAS OF BHAJAN PADAS

4. THE COMPARATIVE STUDY OF EXISTING RAAG STYLE AND AESTHETICAL VALUE OF RAAS BHAV OF THE RAGAS OF BHAJAN PADAS:-

The researcher feels it essential to brief the information in the subject of the nature of Raagas and their information contained in the Songs Performed in Raasotsav or Raas Festival at the Shree Kshetra Mulhar.

MUSIC OF THE RAAS

The music of Raas or Raas Leela is dramatic type singable type i.e. Roopak. In the literature of Raas music we find the use of the concept like Urap, Tirap, Sulap, Laag, Daat, Dhruva, Chhand, Jaati etc. It is more related with Dhrupad, Dhamar, Hori, Rasiya types. Dhrupad and Jaati Gayan are the main essence of Raas Sangeet. Therefore it is proved that Krishna Raas Leela is and was found thousands of years ago and old music was dependent on Jaati Gayan. The music of middle age or erra was depending on Prabandha Roopak vocal style. In the process of development or reforms the term Raaga was established replacing 18 Jaatis. Matang Rishi, in his ‘Brihad-deshiya’ has used the term ‘Raaga’. Followed by this many Raagas were found or created in which ‘Prabandha’ vocal style was developed. ‘Dhrupad’ in an advanced stage of ‘Prabandha Roopak’ which was in the practice during 16th century. During their period Dhrupad style was in maximum practice in the Northern India. As a result of which Dhrupad got a typical status in the U.P. The credit of this goes to Raja Mansinh Tomar. The history of the Raas Leela of Mulher is 700 years old but it can be seen that it

received systematically. punctuality and continuity was there during 16th century. Therefore researcher thought it suitable / proper to study the status and explanation of Raag on remaining in the frame of 16th century. Also it was necessary for researcher to study the status and position of the music during 16th century.

THE POSITION OF THE MUSIC IN THE 16TH CENTURY

Prabandha & Dhrupad was in the routing in this period. The era during the ruler Akabar, the Dhrupad style was in the golden period. The Ashta Chhap Mandal was found by Pt. Shri Vithhnathji in 1606. The four Baaris were in the practice of Dhrupad singing. The Haveli Sangeet was used the Gobarhar Baani prominently which was equivalent to the Govardhan Baani found by Pt. kumbhandas. There was a big amount of contribution by Haveli Sangeet of Pushti Marg to provide a great and valuable height and status to the Indian Music. The competition of Raas Leela set by Shri Vallabhacharyas disciples like Kumbhandas, Soordas, Krishnadas, Permanandadas, Padmanabhdas, Purushottamdas are found very prominently.

The most compositions set by Kumbhandas were sung in the temples consisting Gobarhar Baani. Ashta Chhap tradition was included the four parts of performance viz. Sthayi, Antara, Sanchari, Abhag with 4 cycles each and sometimes also more than that. The compositions were set in the particular Raagas. 74 raagas are considered selectively which are divided in the 10 Thatas in modern times.

The language called ‘Vraj’ was recognized for and in the literature of Dhrupad. The vocal style called ‘Ashta Chhap’ was known as Haveli Sangeet. This Haveli Sangeet tradition was taught and saved by the temples at that period.

The bajans and padas in the Raas were composed and sung by poets and singers raised from the vallabhacharya tradition. The composition of Pt. Soordas were full of knowledge of the classical music. But it did not merely remain classical but was full of miracles of word prominence, Laya and Soor

which was very significant. The pleasantness of words sonority and waves of notes did not disturb the meaning and beauty aesthetically. The composition of Pt.Soordas were full of philosophy of music and rasa also. All of these poets and singers tried to reach their devotion and dedication to the almighty through the Raga rendering. Many Chhandas like sarasa, saman, savaiyya, rupmala together with saar chhanda were used in the composition of these poets. The music played the character of the catalyet of the literature in the poetry of Soordas. The same music plays important role for increasing emotions in the compositions and the beauty in the communication with a proper plot.

4.1 RAAG-SARANG

The above mentioned pada is set to Raag “Sarang”. As seen the notes used in the it is a not “Shuddha Sarang”. In the old days “Sarang” was recognised as “Shuddha Sarang”. Whild presently “Sarang” is recognized as “Vrundavani Sarang”. Tivra Ma used in Shuddha Sarang is not used here and secondly Dhaiyat is used, therefore also it is not “Vrundavan Sarang”.

The researcher gone through all the forms of Sarang and observed that it was Samant Sarang because of use of Dhaiyat note. Samant Sarang was also known as samant.

Samant is very uncommon and old raag.

Pt. Lochan Pandit, in his volume “Raag Tarangini” has quoted as given below

सामंत स्वर संस्थाने प्रथमा पटमंजरी ।
वृद्धावनी तथा ज्याया सामंतो बडहंसकः ॥

It means that “Samant” has been or had been considered as a form of Sarang.

Pt. Hridayanarayandevji, in his volume “Hriday Koutuk” and “Hriday Prakash”, has narrated ‘Samant’ as given below

निसौ निसौ रिमरिमाः, पमौ पनिससा निकै ।
मरि निरि स उक्तोऽसौ सामंतो हि तदौडुव ॥

It is clear from the above quotation that Gandhar and Dhaivat both have been omitted in ‘Samant’. Now, if it is ‘Samant’ then ‘Sarang’ and ‘Samant’ are different from each other. In the old volumes ‘Samant’ has been shown without Gandhar and Dhaivat and in some old volumes Samat has been shown with Komal Gandhar and Nishad.Pt. V.N. Bhatkhandeji has learnt Samant from his Guruji in which Dhaivat note was prominently sung.The modern picture of ‘Samat’ is considered as given below.

Sa ni sa ,re ma re sa, ni sa ,re ma pa ma re, ni pa ma re sa,

and this group of notes has been taken exactly in the pada.‘Samant Sarang’ derives from Kaafi Thath. Re and Pa are samvadi and its singing time 2nd quarter of the day. ‘Samant Sarang’ is popular in the Haveli Sangeet of Pushti Margi Tradition, and mostly it is sung during lunch time of Lord Thakurji, which is supposed one of the eight different times of Pooja. Also it is sung during Holi festival in the many padas.

The above pada is performed set in Dhumali Taal.

Taal Dhumali Beats- 8, Taali-6 (1st,2nd,4th,5th,6th beat), Khali-3rd, and 7th beat.

Dhin	Dhin	Dhadha	Tin	Tata	Dhin	Dhadha	Tit
1	2	0	4	5	6	0	8

The above shown Dhumali Taal is different from the modern and existing Dhumali. In the pad of Sarang, one type of curiosity, eagerness has been shown as if somebody is waiting for somebody anxiously. Lord Krishna is calling Gopis by wearing colourful attractive dresses/costumes for attracting them. Exactly like the same Raag Sarang has been narrated /summarised in the volume “Sangeet Darpan” written by Pt. Damodar.

With gold quoted Veena in the hand and the best attractive costume, Lord Krishna is sitting under the Ashoka tree with his gopies. During the period of Pt. Damodar Raag Sarang was called ‘sarang natta’

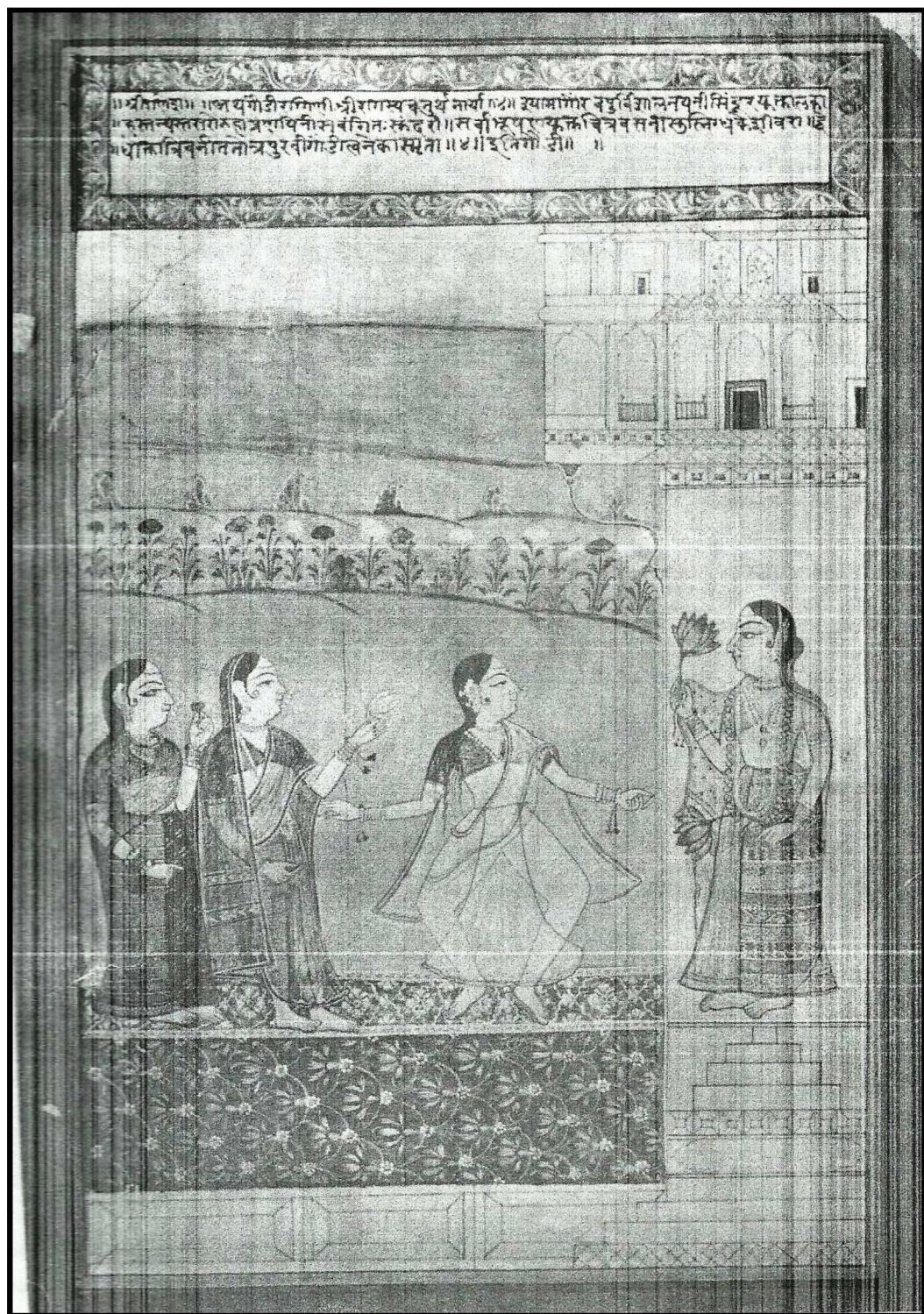
4.2 RAAG-GODI

It is shown that the pada, ‘Vraj vanita dhuni’ is set to Raag Godi. The researcher prepared a notation and studied in detail and found that this raag was matching to Raag Gaud of the Khamaj thath. Its notes were like *Re ga sa, ma ma pa dha ma ma, dha sa re ga ma ga re sa, dha ni sa ni dha pa, dha ma.* This groupiig shows that it is a Raag of Khamaj Style.

Pt. Bhatkhande, in his volume, Sangeet Shastra, the Raag Gara has shown the Raag Gaara equivalent to raag Gaud. Pt. Bhatkhande says that, Pt. Lochan, in his volume ‘Raagtarangini’ the Raag Gaur of Karnataka tradition is exactly matching to Raag Gaara. Therefore it can be said that Godi is a Karnatak Tradition Raaga. The above said pada matches to Raaga Gaud. The Komal gandhar of Raag Goud is not at all found in the pada. We don’t have to forget that it was folk tradition pada. The performers were illiterate musically therefore obviously it was not possible to maintain purity form because of matching Raag of the notation of pada, and it is her main subject. Similarly she has to find a suitable Taal used therein. The Taal can be identified with reference to the strokes of manjira. The above pad is set to Prati Taal of Pakhavaj, the description is given here below.

Taal –Prati Taal, Beats-8, Khand-3, Taali- 3 (1st,5th,7th beat)

Dha	Kit	Tak	Dhum	Kit	Tak	Gadi	Gan
		x			2		3



RAAG GAUDI

4.3 RAAG KALYAN

The above mentioned composition of pada ‘Aai Gopi Payan Paran’ is set to kalyan Raag as appeared in one book. The researcher heard this composition very minutely and found that it was Kalyan because of pa-re coupling and use of ‘Tivra Ma’ but concluded that it is not Kalyan raag but in kalyan that, because its ascent is Oudava and ‘Tivra ma’ is used in descent. *Sa re*

ga pa dha sa’ is shown in ascent that is why it is Oudava and in descent

‘Tivra Ma’ is used expressing Sampurna Jaati. ‘Tivra Ma’ was used very little while taking pa to ga notes. Dha pa ga re combination was used frequently. With all this situation of notes used, the researcher confirmed that it should be Shuddha Kalyan used in the composition.

All the present music learners and lovers know that Ma and Ni are omitted in the ascent and Ma is used by touch only, in the descent. Researcher tried to study the older form of Shuddha kalyan by referring various volumes in Sanskrit and observed that this Raag has derived from Raag Kalyani of South Indian tradition. Pt. Venkatmakhi, in his volume “Chaturdandi Prakashika” has said that descent of Kalyan is Sampurna and all notes are sung equally used. After his period, during 17th century, Pt. Sadarang and Adarang sang Shuddha Kalyan by using Tivra Ma and Ni for avoiding Bhupali Raaga.

Therefor from that period, “Kalyani” of South Indian tradition become popular as “Shuddha Kalyan” in the North Indian tradition.

In the above said pada sometimes old form of Shuddha kalyan was shown using sa ni dha pa notes and sometimes modern form by using pa ma ga re ga. any way it is concluded by the researcher that Shuddha kalyan only was used in the above pada. Sometimes ma-re coupling is used even in the old days in descent. Sometimes Komal Nishad was used, but could not find the reason to do so. But after all it was being Folk music. Komal nishad might have been used to create aesthetical and melodious side of performance. This composition also was set to Tevra taal.

Taal –Tivra, Beats- 7, Khand/Vibhag- 3, Taali -3 (on 1st,4th,and 6th beat)

Dha	Din	Ta	Tit	Kat	Gadi	Gan
×			2		3	

4.4 RAAG SAMERI

The Raag Sameri is shown in the above notation. The researcher found in the above notation that Re and Dha should be komal, and with Ascent Ga and Ni should be omitted. Sameri should be as good as ‘Jogiyा’ Raaga. Actually Sameri is a South Indian style Raaga therefore it is called “Jogiyा” of South. But the compositions set to Sameri Raaga are not as good as Sameri at all. The use of group notes like *sa re ma pa, ma pa dha ma pa* etc. proves that it shoul be “Suddha Sameri”

Researcher observed in the earlier / old volumes that the volume –writers used to quote the description of Raaga in the Sanskrit wherein it was shown as shuddh sameri. The confusion was created even though sameri and shuddha sameri were different from each other. Researcher thinks that the above shown notation should be in shuddha sameri instead of Sameri.

According to the study and observation by Pt. Bhatkhande in his “Lakshya Sangeet” it is quoted that

ग्रंथेषु कथितं रूपं शुद्ध सामेरी नामकम् ।
इदमेव कदाचित्स्यादुधः कुयादयथोचितम् ॥

Shuddha sameri Raag belongs to Bilawal Thaata and is very closer to the Raag Durga.

The researcher has concluded that it should be shuddha sameri and not sameri. This composition is set to 7 beats on pakhavaj Taal called ‘Tevra’. When side rhythm ‘Manjira’ is accompanied in this composition. It is heard like Tevra Taal. The another Taal called ‘Pashto’ (7 beats) also may be possible.

Taal –Tivra, Beats- 7, Khand/Vibhag- 3, Taali -3 (on 1st,4th,and 6th beat)

Dha	Din	Ta	Tit	Kat	Gadi	Gan
×			2		3	

Taal – Pashto, Beats- 7, Khand/Vibhag-3, Taali- 3(1st,4th,and 6th beat)

Tin	s	Tak	Dhin	s	Dha	Ge
×			2		3	

4.5 RAAG MALGAUDA

In the data, this composition has been classified in the Malgauda. The Bhajan singers were singing this composition assuming Malgauda. The researcher found from the notation recorded earlier that *Re ga re ga ma pa ma ga,ma ga ma re sa re pa* phrases are from the Raag ‘Gouda’ of Bilawal that. The phrases *Ma ma pa dha sa' dha pa ma* are uttarang vadi which matches to ‘Shuddha Malhar’. Of course combination of Shuddha Malhar and Gouda. Also we may remember the Raag ‘Maligaura’ obviously. But Mali Gaura is different natured Raag. It is a combination of Malav and Gauri. Mali Gaura is an evening time Raag wherein tivra Madhyam Komal Re-dha are used, therefore it is different from Malgauda. This Raag is performed during the sleeping time of Lord Thakurji of Pushtimargiya tradition. This composition of Malgauda is set to Pratitaal having 8 beats played on the Pakhavaj.

Taal –Prati Taal, Beats-8, Khand-3, Taali- 3 (1st,5th,7th beat)

Dha	Kit	Tak	Dhum	Kit	Tak	Gadi	Gan
×				2		3	

4.6 RAAG KANADA

Very different or strange situation was found from the above said composition.

Phrases like *Ma gas a re ga re sa, dha dha pa ma ga sa re* with very less used Re by omitting Nishad used in the Desent-all these prove that there is no Kanada at all. Therefore it can be concluded that this Raag does not match the modern Kanada. There should be some latent old style in this Raag. After making deep study and observation the researcher found some new facts.

First fact is that all the notes are shudhha, while in the modern Kanada i.e. Darbari Kanada *Ga dha ni* are Komal. In the above composition vakra gandhar is not found like modern Kanada e.g. not *Ga ma re sa*, but *Ma ga sa re, ma ga re sa* phrases are found. If all notes are shudhha in the above composition, it can be related to Bilawal thath. According to opinion of Pt. Damodar, there is Komal Nishad in Kanada. During Pt. Damodar's period Kanada was sung with the use of komal Nishad by Khamaj style. But in the above composition there is no komal Nishad. In the tradition of Haveli Sangeet composition were sung in the Kanada Raag by using komal Ga and Ni. Haveli people called Kanada as 'Kanara'. In the above composition, Kanada is in a mixture form. Kanada, in the middle age, was sung by Komal Nishad by Khamaj style. In those days Kanada was known as 'karnat'.

There are two types of Kanada in the Karnataka music style (1) Kanada (2) Kannada. Out of these two the types of 'Kanada' resembles with our "Hussaini Kanada" and "Shahana Kanada". The 2nd type Kannada resembles to our Bilawal Thaat. This Kannada was called or considered as "Dheer Shankarabharanam" originated Kanada". The "Kannada" was supposed to be Ouduv Shadav type with notation as *sa ma ga ma dha ni sa, sa' dha, pa ma ga re sa*. This notation of Ascent-Descent was found in the present pad of Raas Leela. Avrohi Nishad is omitted in the Daxini Kannada which is also found in the composition.

Finally it can be said that there is no similarity in both the Raagas. Therefore we have to consider such a Raaga which is closer to the same. It can be concluded that the present composition is set to “Kannada” of karnataki style and not to ‘kanada’ of North Indian style and also it can be concluded that there is an influence and reflection of South Indian style Raagas on the Raas Leela composition. Being it Folk type music no purity of the Raagas was maintained. In due course of time “Kannada” may be misinterpreted as ‘Kanada’.

All the music experts have already confirmed that there is difference between ‘Kannada’ and ‘Kanada’ but due to musically backwardness and illiteracy the singers at that time could not make out grammar of the difference of Raagas, the same was sung by considering Kanada since last many decades or centuries.

4.7 RAAG PARAJ

Raag Paraj was used in the above composition. It was found from the sound recording of the composition that as like present Paraj komal Re-dha, both madhyams prominently used, are not used in the above composition. As per the opinions of the talented experts, it was so because the Bhajan Singer had not received real knowledge and application of notes of Paraj and therefore it was not expected from them. Also it was observed that the application of Ga ma pa pa was frequently done which was in the shadow of Kalingda. Therefore many vocalists were singing as “Paraj Kalingda”. It can be concluded that while singing Kalingda, notes of Paraj were not perfectly sung, but it was titled as ‘Paraj’.

In the old volume ‘Raag Vinod’, Raag paraj is described as,

पंचमांशगृहं न्यासं संपुणा पजका मता ।
गोषरात्रयाम प्रगीयन्ते कारुणे शांतिके स्मृताः ॥

In the old volume “Naad Vinod”, Raag Paraj is described as, *Ga ma pa, dha pa dha, pa ma pa, dha dha pa ma ga, ga re sa, pa pa dha pa ma ga, dha ma, ga re sa.*

This group note is matching the notation of the composition. Therefore it is sure that the above composition is set to Raag Paraj. In the volume “Sangeet Saar” komal re (modern shuddha re) was used in the Paraj.

This composition was set to Taal ‘Pashto’ having 7 beats as detailed below.

Taal – Pashto, Beats- 7, Khand/Vibhag-3, Taali- 3(1st,4th,and 6th beat)

Tin	s	Tak	Dhin	s	Dha	Ge
×			2		3	

4.8 RAAG SORATH:-

It is observed that the above said composition is set to Raag ‘Sorath’.

It is opined by some experts that the word ‘Sorath’ has been mis-meant form of the word ‘Sourashtra’. Actually ‘Sourashtra’ is in the Gujarat State, but in those days this Raaga was popular in the area called ‘Kathiawad’ located in the Bombay. This Raaga is originated from Khamaj Thaat in which Rishabh has been given more importance than Gandhar. It is well known that Rishabh is Vaadi note. In the ascent (aaroh) Ga and Dha are omitted. But in the above composition Gandhar is not applied according to grammar, while Dhaivat is applied in the ascent. The combination or coupling of Ma and Re is well versed appeared in the composition. Due to use of Gandhar, the reflection of Raaga Des is also seen. Raaga Des is semi-natured Raaga of Sorath. Sometimes use of komal Gandhar is done as a Vivadi (opponent) note, but in the above composition komal gandhar is used openly/freely. From the above composition it can be concluded that the Raas Leela compositions can be classified in the folk type music even though they are set to classical Raagas.

This combination is set to Taal Pratitaal having 8 beats as detailed below.

This Taal is played on Pakhawaj.

Being all this “Folk Music”, discipline, rules, regulations and grammar of classicalism –are lacking and as a result the said elements were not maintained as well as in the classical even though having background of classical music. As per the need or requirement of the era the form of music was changed in the form of development or progress in the music. 350 years ago Komal Gandhar was applied in the Sorath, but modernly alpa Gandhar (less used Gandhar) is applied.

The above mentioned composition is set to Dhumali Taal. Manzira pair is used as side rhythm with it.

Taal Dhumali Beats- 8, Taali-6 (1st,2nd,4th,5th,6th beat), Khali-3rd, and 7th beat.

Dhin	Dhin	Dhadha	Tin	Tata	Dhin	Dhadha	Tit
1	2	0	4	5	6	0	8

The wordings/text of the composition is ‘Aani vatadiye gayo vanamali re’ The meaning of the text is in the Shringarik form and the Raag ‘Sorath’ is chosen being Shringarik. The evidence in the ancient form is narrated by Pandit Damodar in his “Sangeet Darpan” as, “On the front body of Raag Sorath there is a beautiful garland. The attention of Sorath is diverted frequently towards a sound of Bhramar. The Bhramar is flying around a lotus fixed to his ears. The grand mother of Sorath has been slim and she is approaching her lover Shakuntala which is called “Sorati” Ragini.

The Raag Sorath is performed during evening time and worship time in the morning, in the tradition of Pushti Margiya Haveli Sangeet.



RAGINI GURJARI – SAURASTRI

4.9 RAAGA KEDAR

The above composition is set to Kedar Raaga. The Raag Kedar is an old /ancient Raaga but it was in the usual form. The notation of the composition prove to be in the Kedar e.g. *Ma ma re sa, ni dha pa sa'* etc. It can be said that there is no so much difference between ancient and modern Kedar.

Dha pa sa' Phrase looks like Kalyan Thaat oriented. The application of Gandhaar should be made carefully. Kedar should be taken care to avoid Kamod, Malhar and Sarang. The phrase along with Gandhar is found in the above composition. |

It is observed mainly that the use of Tivra Maddhyam Ma is not at all seen in the composition. But it is also important to mention that the use of Tivra Ma was never permitted in Kedar according to the prints in all the old volumes. Only Shuddha Maddhyam was allowed and applied, which was called 'Shudhha Kedar'. If tivra Ma is used calling which 'Chandni Kedar'.

The present composition was sung in the RaagKedar, which is called Shudhha Kedar. Pt. Ahobal of "Sangeet Parijat" describes Kedar as detailed below.

ग-नि तिव्रा तु केदायाम रिधा नस्तोऽथ गदिमा ।

Author of 'chandroday' was said as below,

लघ्वादिक्रो षडजकमध्यमौच ।
शुद्धो समौ पंचमको विशुद्धः ॥
निंगौ विशुद्धो च यदा भवति ।
तदातु केदारक मेल उक्तः ॥

Thus there is no mention and information about use of tivra Madhyam. . In the old days there was a system and tradition of Raag and Ragini, in which 'Kedar' or 'Kedari' was supposed to be a Ragini of Raag Deepak.

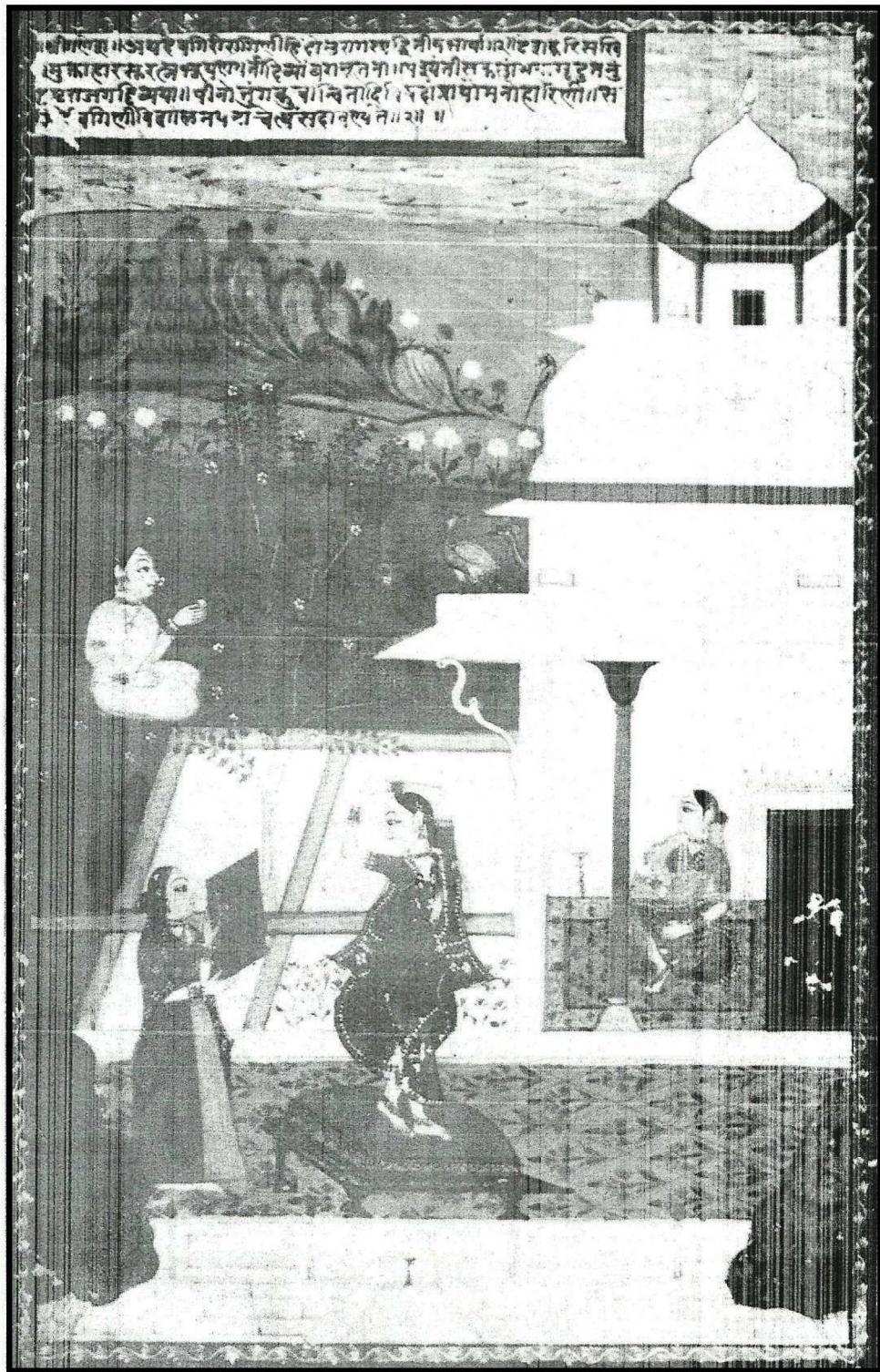
In the old volumes there is no description in detail of Raagas and its rules but its picture/painting was found and with the help of such pictures the formation of Raag was considered. The old experts believed every Ragini as the Goddess and for the purpose of meditation of Raaga they (pundits) used to take support of this or that idol/statue.

We find this kind of description in the volume of “Sangeet Darpan”. Kedar Raag was created by the Murchhana process of Madhyam as per the description in the “Sangeet Darpan” in which Kakali Nishad was used. As far as division of Shruti and Swar is concerned Kahli Nishad has been placed on 2nd Shruti i.e. higher to Shuddha Nishad. In the Raag Kedar the form of Kakali Nishad is equal to Shuddha Nishad at upper level. In the ancient days/ period there were some defects in the narration of Raagas e.g. there was not any sign for writing Kakali Nishad. The application of Kakali Nishad in special case was felt only in practical sense.

The Raagas used in the composition of Raas Leela were considered and recognised in the Haveli Sangeet of Pushti Margiya tradition. E.g. the Raag Kedar was used in the compositions called-‘Ashtayam ki Ashta sakiyan’ sung at the sleeping time of Lord Thakurji and this is their regular tradition.

“Kedari”is a Raagini of Raag ‘Deepak’. The personality of Kedari is described as –“Thick hair braid on the head-white moon type ornamented cap-covered by a snake on the neck and her full attention/concentration in worshipping of the Lord Shiva Shankar”

In those days Kedar was known as Kedari.



RAGINI DEVGIRI

4.10 RAAG MARU

The above said Raag is Maru. The narration of Maru is seen in the old volumes. Pandit Ahobal, in his volume ‘Sangeet Parijaat’ says about Maru

शङ्कु स्वर समुद्रतो गांधारोदाह संयुतः ।
आरोहे व्यक्तिघौ ज्ञयो गांधारच्य वितोदित ॥

‘Kaafi’ has been considered as shuddha that in the “Sangeet Parijat”. In the volume ‘Raag Tarangaini’ maru was considered as shudhha that. The composition set to Maru was sung in Prati Taal having 8 beats played on the Pakhavaj.

According to poetic form said above, gandhar is omitted in the Ascent which is also seen in the above notation. The Raag was known according to the above poetic words. The Maru is very rarely used in the modern days and it is sung almost in the Haveli Sangeet of Pushti Margiya Tradition. The above composition is matching or nearby Maru, if Madhyam is considered as Shadaj while singing e.g. *pa dha sa, sa ni dha ni, ma ga pa pa dha pa*.etc.

4.11 RAAG BILAWAR

The presented verse ‘शाम दिखावो रे मधुबन’ is composed in ‘Bilavar’. While studying the notations of this verse the composition of सारेप, रेसारे, धपमेपमेप, गधप, मगरेग etc. were observed.

In combination of the notations रे रे प प म ग रे ग some parts where ‘Gandhar (in Aaroh/cadence) is prevented, are of ‘KukubhBilaval’.

In both the above ‘Madhyam’ is used. Except ‘TivraMadhyam’, all the tones गधपमगरेग, रेप; the notes in this composition appears to be RaagBilaval. Some compositions are not ShuddhaBilaval, but they may be some other form of Bilaval.

The present composition does not have KomalNishad, which clearly exist in Kukubh. That means the composition of above presented verse could not be KukubhBilaval of Shuddha form.

The other thing is, in this both the ‘Madhyam’ are used, e.g. प म ग रे ग are ‘Madhyam’ and ध प मे प मे प are ‘Tivra’. That means the compositions of this verse where two notes in Madhyam and remaining in Shudhha; this type of combination of notes could be similar to Yamani Bilaval. The notations of this verse may not exactly similar to Raag Yamani Bilaval, but they are definitely similar to it.

This means the raag of this verse is notBilaval, but it may beYamani Bilaval, the other form of Bilaval. It is assumed that the notations of Yaman and Bilaval could be present

4.12 RAAG NAT

The researcher done recording of the pada sung set to Raag Nat, found printed in the book and also made its notation and seen that *ga re ga, pa dha pa, re ga ma pa* group notes were sung. The researcher wishes to quote one Shloka read in some of the old books showing the narration of Raag Nat, is as given below

मेलेतु शुद्ध नाटया: शुचिसम पास्तीव्रत मरिमृदुमौच ।

तीव्रतमध मृदु समतो रागा: स्युः शुद्ध नाटादया: ॥

नाटः शुचिः प्रदोषे सांशन्यासग्रहः पूणः ॥

-Raag Vibodh

शुद्ध स्वरास्तु समपा: षटसहरुत्युषभैवतौ ।

च्युत मध्यम गांधारसहयुतषडजनिषादकः ।

स्वरैरभीम संयुक्तः शुद्धनाटयासहचहमेलकः ॥

-Swar mela kalanidhi

षडजः षटसहरुतिको नाम ऋषभोसतरसदनयाकः ।

गांधारस्तु मपौशुदधौ षटसहरुतीवैवत स्वरः ।

काकल्याख्या निषादसहचहे देतावत्स्वरसंभवः ॥

-Chaturdandi Prakashikayam

On referring the above shlokas, it seems that the description and opinion about Raga Nat,said by all the authors are the same. The notation of the above pada is as like as Raag Nat showing all the grammatical status of Nat It means that the Nat sung in the pada is not different from the modern one. The Komal Ni which is rarely sung in Nat is not seen in the notation of pada. Of course it is being folk type, the purity of Nat is very rarely found.

In the present times Nat is not performed purely as it should be, but it is combined with some other Raagas e.g. Chhayanat, Nat Bhairav, Kedar Nat, Kamod Nat etc. while performing Nat purely, one should know technically how to avoid kedar, chhaya Nat, Shyam Kalyan, Goud Sarang. Pt. Damodar in his volume “Sangeet Darpan” called Natika for raag Nat Pt. Damodar said that Natika is a female raag (ragini) against Raag Deepak (Male Raag) having sampurna jati. Shadaj is considered as Graha, ansh, Nyas.

4.13 RAAG AADAANA

The presented verse ‘उरझी कुँडल लट बेसारीयो’ is said to be composed in RaagAadaana. After listening to above verse the researcher systematically made the notations of it. While doing the detailed study of the notations it was clearly observed that this verse is completely ‘UttarangPradhan’. The verse begins with the note in ‘Taar Shadja’. The original form of RaagAadaana is ‘UttarangPradhan’. According to another observation KomalNishad is used repeatedly in this verse. A combination of पाधनीधप, मपनीधप is also used repetitively. ShuddhaGandhar and ShuddhaDhaivat are also used over here. The notes गगगरेसा, ररेसानीसा etc. used which belonged to Taar Saptak.

In the Haveli SangeetRaagAadaana is described. There is use of ShuddhaDhaivat in it. In a book ‘Maarifunnagamat’ it is mentioned that in RaagAadaanaShuddhaध is used since ancient times as per the tradition. This means RaagAadaana of the presented verse of Raas andRaagAadaana of Haveli Sangeet are similar.

In South Indian Music i.e. in Madras (Chennai) RaagAadaana is presented with ShuddhaDhaivat and it is considered to be of KhamajThath. That means RaagAadaana of presented verse and South Indian style could be very similar.

The notes of this raag are from Uttaraang so it has become lively.

If we look at the lyrics of the verse it has a lively description of dance, the wordings of the dance etc. can be seen. It is clearly seen that RaagAadaana is selected for this poetry keeping in mind its lyrics, its form and it.

4.14 RAAG JAYJAYVANTI

One of the Raas Leela composition “Aaj to savre ban” is set to Raag Jayjayvanti. The researcher made notation by listening the recorded composition. First of all it was found that there are both the Nishad and both Gandhar Notes with the challan Ni sa re ni dha pa, pa dha ni dha pa, re ga re, ma ga re, re ga ma pa etc. phrases. These phrases prove that it should be Jayjayvanti. There is no difference between Jayjayvanti and Jayvanti. Pt. Bhatkhandeji has shown in his books that Jayjayvanti is known by so many titles e.g. Jayanti, Jayavati, Jayanti, Vijayanti etc.

The phrases found in the compositions notation are Ni dha pa, ma re ma pa ma which is matching to Sorath therefore it is concluded that Jayjayvanti is styled of Sorath. The expression of Antara is like *Ma ma pa ni ni sa'* which again resembles Sorath. The notation in the composition is like Ma ga ma re re sa is matching to Bilawal. The modern Jayjayvanti belongs in the combination of Bilawal and Sorath, which is also found in the notation of the composition. If we don't change the notation of composition, it is found that old and recent Jayjayvanti are same.

From the notation of the composition, the phrase like *Ma pa dha ni dha pa* is also like ‘Kukubh Bilawal’ which is closed to Jayjayvanti. But as being it folk music, it was sung by musically illiterate people the notes other than required were used. As far as notes are concerned Kukubh Bilawal and Jayjayvanti are the same because notes composition is as good as Jayjayvanti.

4.15 RAAG MALKAUNS

The composition ‘Radhe Jaijai Madhav Dayite’ was set to Raag Malkauns. The researcher listened their pad 3-4 times very minutely and wrote its notation and found an important feature in it that the notation was not identical to the modern/present type of Malkauns but it was like ancient style of Malkauns. The Phrases or note group was like *Ni sa re sa ni, pa ga pa pa, pa ga ma pa ga, ga re ga* etc. were matching the ancient Malkauns. Malkauns was titled as ‘Malarkauns’ in those days.

Pt. Bhatkhande, in his volume no.4, has described Malkauns in both the forms as old and latest i.e. modern type. According to information gathered by Pt. Bhatkhande, the Raag Malkauns belongs to Sapoorna jaati with all the notes shuddha and also panditji had an evidence for this. There is a poetic reference in the Pt. Ahobal’s volume, in which there was a notation of Malkauns like *Dha ni sa re ga ma pa dha, re sa ni dha sa ni dha, re sa ni dha dha ni sa sa, ga ma pa ma ga* was shown which was identical to the Raas composition.

In due course of time malkauns was fully, changed in its form and then was narrated like Bhairavi, showing use of Komal ga dha ni converting its Jaati Audav. Re and Pa were omitted.

And this old malkauns was appeared with sampurna Jaati in the Raas Compositions therefore the age of the Raaspadas and Raas Leela was proved very very old and ancient.

Pt. Damodar quotes in his ‘Sangeet Darpan’ as given below

मालकंस नीले बसन श्वेत छरी लिये हाथ ।
मुतियन की माला गरे सकल सखी है साथ॥

The Malkauns was equated with Lord Krishna. Lord Krishna is blue in colour with pearl necklace around his neck and group of friends around him. One author Pt. Krishnadhan Banerji states in his volume that the Malkauns was originally titled as “Mallakaushik”. In the later days “Mallakaushik” was mis-interpreted as “Malkauns”. Here ‘Koushik’ is meant ‘satpuda’ hills rows. In those days there were high profile vocalists dwelt in the region ‘mal’. These high profile singers used to sing popular Ragas which were called ‘Malla Kaushik’. Their region was becoming dry during Hemant Ritu, therefore the residents of that region was shifting towards south direction. The people used to sing the said popular Raagas there i.e. in the south part. It is believed that ‘Malkauns’ was transformed in the later period from this situation only.

Similarly, the experiment of Kakli Nishad was done in the ancient period. According to the modern theory of Shruti Vibhajan, ‘Shadaja’ is supposed on the 4th place and Nishad is on 18th Shruti and Kakli Nishad is on the next Shruti place of original Nishad. Therefore it can be guessed that the Kakli Nishad used in the Raas Pad is as good as upper to the present Komal Nishad.

As per opinion of ‘Sangeet Darpan’ the ‘MalavKaushik’ i.e. ‘Malkauns’ is expressed as Sampurna Jaati Raaga. The “Shadaja” note was used as graham, ansh and nyas note and accordingly Malavkaushik is the very first murchhana process. Malkauns is considered as vigour mood also in considered as supporting Raag of Malhar Raag.

The opinion that Malkauns belongs to Sampurna Jaati, also carries difference of opinions. With the help of such evidences, the researcher has concluded that old Malkauns and present Malkauns are different from each other.

4.16 RAAG KAANARO

The presented verse ‘सगरी रात बीत गई’ is composed in RaagKaanaro.

When the notations of this verse were taken for study, the immediate question came to the mind. Could there be any similarity between ‘RaagKaanada’ and ‘RaagKaanaro’? When all the combinations of the notations were studied carefully, it was observed that in some places the use of ‘Komal Nishad’, is done.

Generally the name RaagKanaro is not found anywhere. RaagKanhara exists in Pushtamargiya Haveli Sangeet (in devotional Haveli music). There are no other forms available in this raga. In RaagKanhara ग and नी are Komal in Haveli Sangeet and “TivraNishas is rarely used in Aaroh (ascending notes).

The presented verse is composed in RaagKanhara. Here it is clearly observed that ग and नी are not Komal. In the composition of raagKanhara ग म रे Gandhar is used as vakra. This type of combination is not seen in this verse, but the raag has lost its original form due to the influence of the folk music. Over the period of time, according to the convenience the minor changes took place in its original composition of the verse. In RaagKanhara the original composition the notes ग नि and ग म रे are in Komal. It has been changed according to the convenience with easy combination of notes पमगग, धसांसा, etc.

One thing is very clearly observed over here that if the notations of the verse are studied minutely, every verse begins with Gandhar and ends with Gandhar. That means in this composition the Anshwar and Nyasswar are in Gandhar. The description of RaagKanhara is found in Haveli Sangeet. In that also the note ‘Gravaunshnyas’ is Gandhar. The only difference is in Raag Kanhara the Gandhar is Komal but in verse of Raas ShuddhaGandhar is heard.

From the devotional point of view in this verse of Raas some notations are similar to raagKanhara. It means the raag of the presented verse could be RaagKanaro. This means raagKanhara could be the raag of Haveli Sangeet. In Haveli Sangeet one type of singing called Hatari which is sung on the day of ‘Dipawali’ is sung in RaagKanhara. This is sung during the glimpses of evening or especially at the sleeping (night) time.

It is assumed that the modern RaagKanada could be based somewhat on this raag.

The presented RaagKanro is similar to modern RaagAadaana. Here in some places Dhaivat is shuddha and ग नि are in Komal.

4.17 RAAG MARU PARAJ :

This composition is set to Raag Maru Paraj. The little Maru Praj, itself shown that it should be combination of two Raagas. Maru+Praj.

In the north Indian classical form, Maru was not known as well as Paraj. In this composition, the mixture of Maru (unused) and Paraj (known) is seen.

The phrases or group notes *ga ma pa dha ni . pa ma ga ma* of Paraj in the beginning and the phrasis or groupnotes *pa dha ni sa sa, dha ni sa ni dha pa* are matching to Raag Maru. It is sure that the Vikrit notes komal re-dha ,tivra ma used in the Paraj and komal dha used in Maru are not heared in the composition because singer of the composition are musically illiterate and are the residents of village and therefore the purity of the Raag was not maintained. Due to group notes and style of notes it can be said Maru Paraj. It is also observed that Maru Paraj is Uttarang pradhan Raag and the composition is also Uttarang Pradhan.

4.18 RAAG TODI

The presented verse of Raas ‘Hari tum nike dhire raho’ is composed in Raag Todi. When the researcher studied every composition of the verse in deep, she found that the notation of the verse has Gandhar, Dhaivat, Nishad and Rishabh; they are Komal. It contains a composition as –

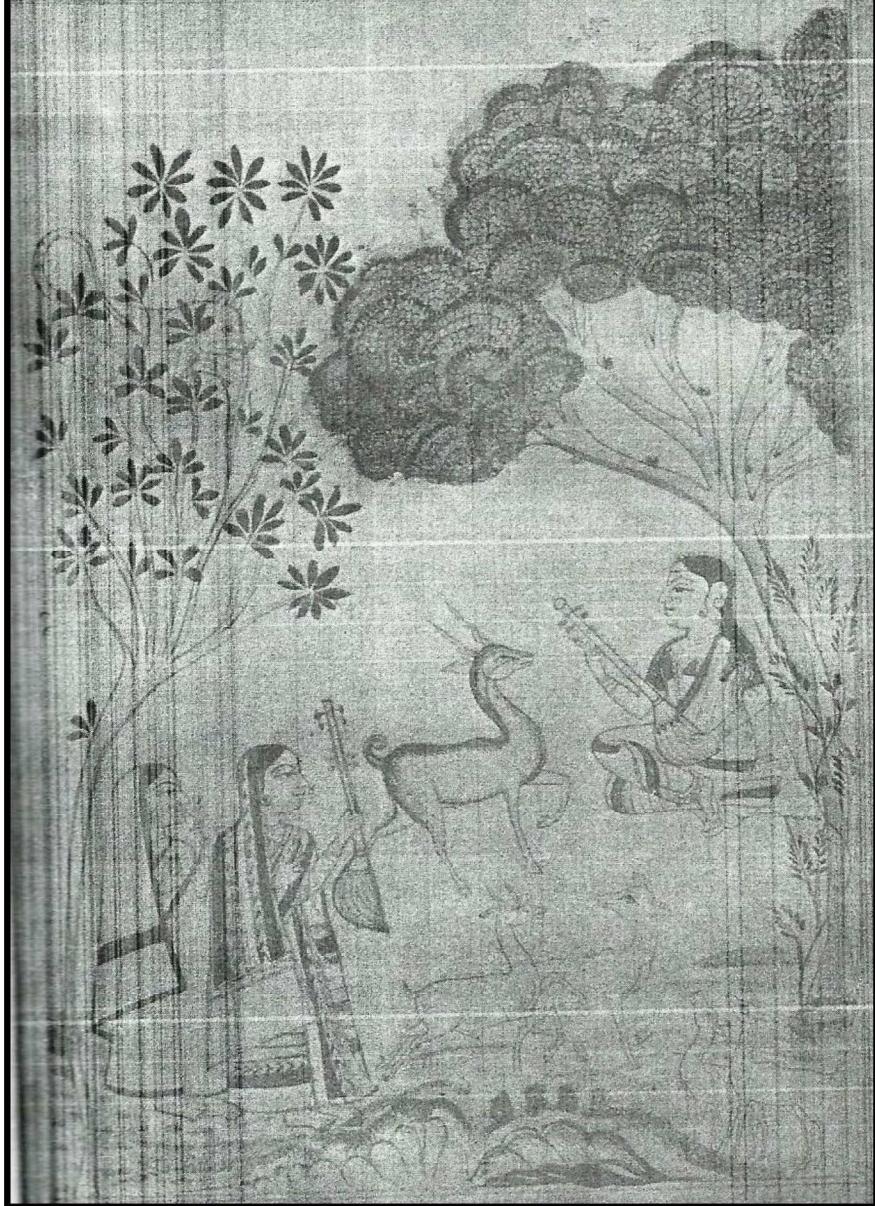
Ga pa Dha sa' Pa Ni Dha Pa Ma Pa.Dha Sa' Re ga Re Sa .

Dha Ma Ga Re Ga Re Sa etc. This is clearly similar to Raag ‘BilaskhaniTodi.’ When you look at the form of a verse almost all the notes are in ‘Uttarang’. According to the rules of classical music the ‘Uttarang’ (E) is in ‘Vaadi’, this raag is considered to be ‘Uttar Raag’.

Prevalent raga ‘Todi’ is considered to be MiyankiTodi. In which notations R , J , G are Komal, Tivra, Madhyam and Ninad is Shuddha. From overall description the raga of a verse Uparnidrishta could not be ‘MiyankiTodi’. In the verse the notations such as Komal re gadha, NidshadKomal, and Shuddha Madhyam are present, which are present in BilaskhaniTodi. On the basis on above information it can be assumed that the verse may not be based on raagTodi, but it could be ‘BilaskhaniTodi which falls under the ‘Todi’ category.

RaagaBilaskhaniTodi was composed by Bilaskhan, the son of MinyaTansen.

॥ श्रीगोपरे ॥ ॥ अथगोपरेगामिणी हीपूर्वस्यत नीषभाषण ॥ ३ ॥ ॥ बहुलोमावी ॥ वीणावामकरायन
 एव धनीदा गलोनथादद्विषेण ॥ मुक्तोजातललाटमध्यतिलक्षणेन्नाज्ञदेहं तात ॥ लेपश्च दनक
 देस नरवितविवावरं नुयो ॥ तांबूलं वरमाहिनी सुमनसा तोडी प्रमुकालहान ॥ ५ ॥ विविक्षणकर
 हरस्यन गहनुरामसाखमलयामुरण ॥ प्रकाधयेन्नविपिनेऽकृटतोडीयामितीवरदानरमा ॥ ६ ॥
 आमह धनिनारुजाकसकलस्वानदकरोद्रवं ॥ वीणावामतशुद्धरामकलिङ्गानो गीसमामि
 तिनां ॥ ॥ वीणागीवद्गुल्मीतिवामविद्वताचिशावरामेहिन ॥ सर्वात्मुदिता कलम्पकर्त्त
 तेनालंदधानो तुराण ॥ ७ ॥



RAGA TODI

4.19 RAAG RAMKALI

‘Anu ha ha ha ke hari ven vaai re’ Is a pada was sung presuming that it is set to Raaga Ramakali, but on referring to the notation done by the researcher, it was found that the basic notes in the Ramakali i.e. Re-dha komal both the Maddhyams and both the Nishads were not at all seen in the pada.

In the pada Komal Nishad was used rarely. It was in the sampurna jati. notes in the Uttarang upper-side were like Ramakali. That is, 2/3rd indications were found proving Ramakali. But overall Ramkali was not seen matching.

It can be concluded that the pada was categorised in the folk type. During the period of that composer of the pada, Ramakali might be performed purely and properly, but as a result of the change of generations of the composers they (composers) might have understood Ramakali just by listening instead of learning it classically. It is also possible that the original and pure status of Ramakali might have been vanished or disappeared in the absence of verification by the music experts and this situation was not known by anybody by default. This was the actual fact.

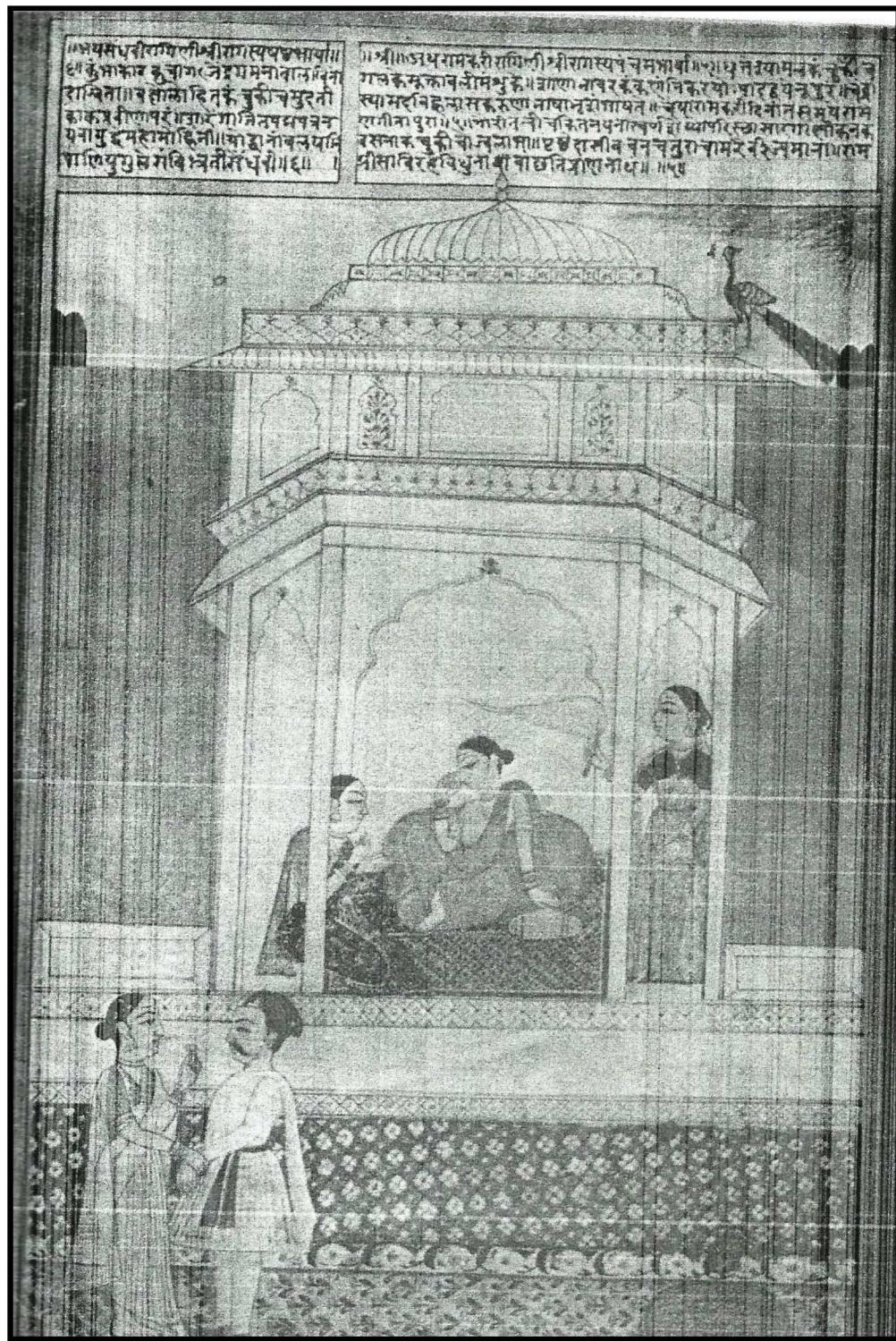
In a nutshell the researcher confirmed that the Ramakali was an ancient /older raga. Pt. Sharangdev, in his volume ‘Sanget Ratnakar’, the Ramakali was titled Ramakriti in the chapter of gram raag. Then in the future, the description of Ramakali was found in the poetry form in the volumes called ‘Swarmel Kalanidhi’ ‘Sangeet Saramrit’ ‘Sadarang Chandrodaya’ and ‘Raag Vibodh’ etc.

In the notation of the pada, Ma pa dha ni dha pa phrase, waitage at pancham with special significance etc. things were attractive but while singing the grammar was not maintained by neglecting the use of Komal and Tivra notes and therefore Ramakali was not identified properly. It is sure that Ramakali was sung in the pure form as far as its position of notes was concerned. In those days Ramakali was sung in the early morning time i.e. the last portion of the night. In the poetry of pada, the description of Shreekrishna leela was full of Ramakali, it means the colourful form of Ramakali is matching to the form of poetry. Also it is found that the pada was sung during the morning time. This pada was set to a taal of chatustra jati according to the strokes of Manjira heard in the pada. One of the Talas used in the Raas Bhajan, was known as Prati Taal is shown below.

Taal –Prati Taal, Beats-8, Khand-3, Taali- 3 (1st,5th,7th beat)

Dha	Kit	Tak	Dhum	Kit	Tak	Gadi	Gan
×				2		3	

Pt. Damodar, in his volume ‘Sangeet Darpan’ has stated that Ansh, graham, nyas swar in Shadaj and it is made by Pratham Murchhana. Re and Dha notes were dropped and is supposed in serious mood. Ramakali was also known as Ramakiri having a female (feminine) Raaga having body like gold with blue garments worn. It’s pitch is melodious and she (Ramkali) (Ragini) is sitting with her husband.



RAGA RAMKARI

4.20 RAAG VIBHAS

The above pada is set to Raaga Vibhas and it is clearly stated in the small booklet of bhajan padas.

The researcher prepared notation of the above padas and found some different condition/method in the grammar of Vibhas. The Vibhas is sung with Komal Re and Dha in the North Indian vocal tradition. It is in the audav jati by omitting or dropping madhyam and Nishad. The researcher referred many books for her study of Raag Vibhas and found that Raag Vibhas is not as much old as we think. According to the description shown above, it can be said that Vibhas was traditionalized in the middle age. Vibhas can be performed by three ways. (1) by Bhairav thath(2) by Marwa Thaat and (3) by Purvi Thaat.

The position of notes in the above pada is not matching to any of the above three Thaat. If we neglect the Komal and Tivra notes it is matching to Raag Deshkar. In due course of time when the researcher found a rare volume of Pushtimargiya tration in which Vibhas was set to thath Bilawal i.e. all the notes shuddha and Ma Ni were dropped, Vadi pancham,samvadi shadaj of taar saptak. Usually performed in the morning. All this situation was matching to the notation shown in the .

Phrases like *ga pa dha sa dha sa*, '*ga pa dha pa*' were seen which is heard like Deshkaar but frequent highlighting of Pancham and Shadaja is the main characteristic of Vibhas therefore it is proved that is it Vibhas.

Therefore it is concluded that raas pada and Haveli Sangeet pada both belong to Raag Vibhas.

4.21 RAAG BHAIKAVI

This verse is composed in RaagBhairavi. For the entire night the verses of Raas are sung. At dawn, according to the tradition is to end it with this verse. This is followed by the 'Aarti' (hymn). Finally the Raas Chakra is brought down.

As we all know as per the tradition every musical concert ends with RaagBhairavi.RaagBhairavi is known as a ‘Morning Raaga’.

In Raas Sangeet also RaagBhairavi is sung at the end. It is said that since ancient timesRaagBhairavi has same characterstcs (notations).

According to the many scholars, the notations and their combinations of RaagBhairavi are very different compared to modern times that that of ancient times.

Even Pandit Bhatkhande has made a similar statement about RaagBhairaviin chapter four and five of his book Bhatkhande Sangeet Shastra.

RaagBhairavi is very popular as well as very ancient and age old Raag.

It is an irrelevant fact that no book has exact mention about RaagBhairavi. At the same time it is also said that this raag was known by some other name. Nothing is mentioned clearly about it, so it is just an assumption. In the west (western part of India) RaagBhairavi is popularly known as ‘HanumantTodi’.

The composition of the presented verse is known to be very different from RaagBhairavi. This statement is made keeping in mind that it must be Bhairavi of modern times. The notations and their प ध सां धसां पध, ध ध प ध म ग रे ग etc. are definitely different from modern Bhairavi. As in this not single note in this is ‘Komal’. As the original Bhairavi the notations –रे, ग, ध, नी etc all are in Komal. From the composition of this verse one thing is clear that thisraag may fall under ‘Audav’ type. RaagBhairavi falls under the category of ‘SampurnaSampurna’ type. This raag cannot be modern Bhairavi as none of the symptoms of it are of Bhairavi. At the last stage of Raas Leela this verse of Raas is sung under the name of Bhairavi then it must be sung in that composition. This shows that, in the beginning the generation which had knowledge of music, must be singing it with clear notations of RaagBhairavi. Then these were sung by generation over generation. There is a possibility that no one was bothered about ‘Komal, notes. Similarly it was also influenced by folk music. Due to this the recent verse has combination of notation from few other raag.

The researcher interviewed few members of Bhajan group. They were firm in their opinion. According to them for many years this verse sung is sung in the similar manner. Its composition is in RaagBhairavi only. The researcher immediately stopped the controversial discussion.

The other possibility can be –

About RaagBhairaviLochan Pandit mentions in ‘RaagRaginiThat’ :

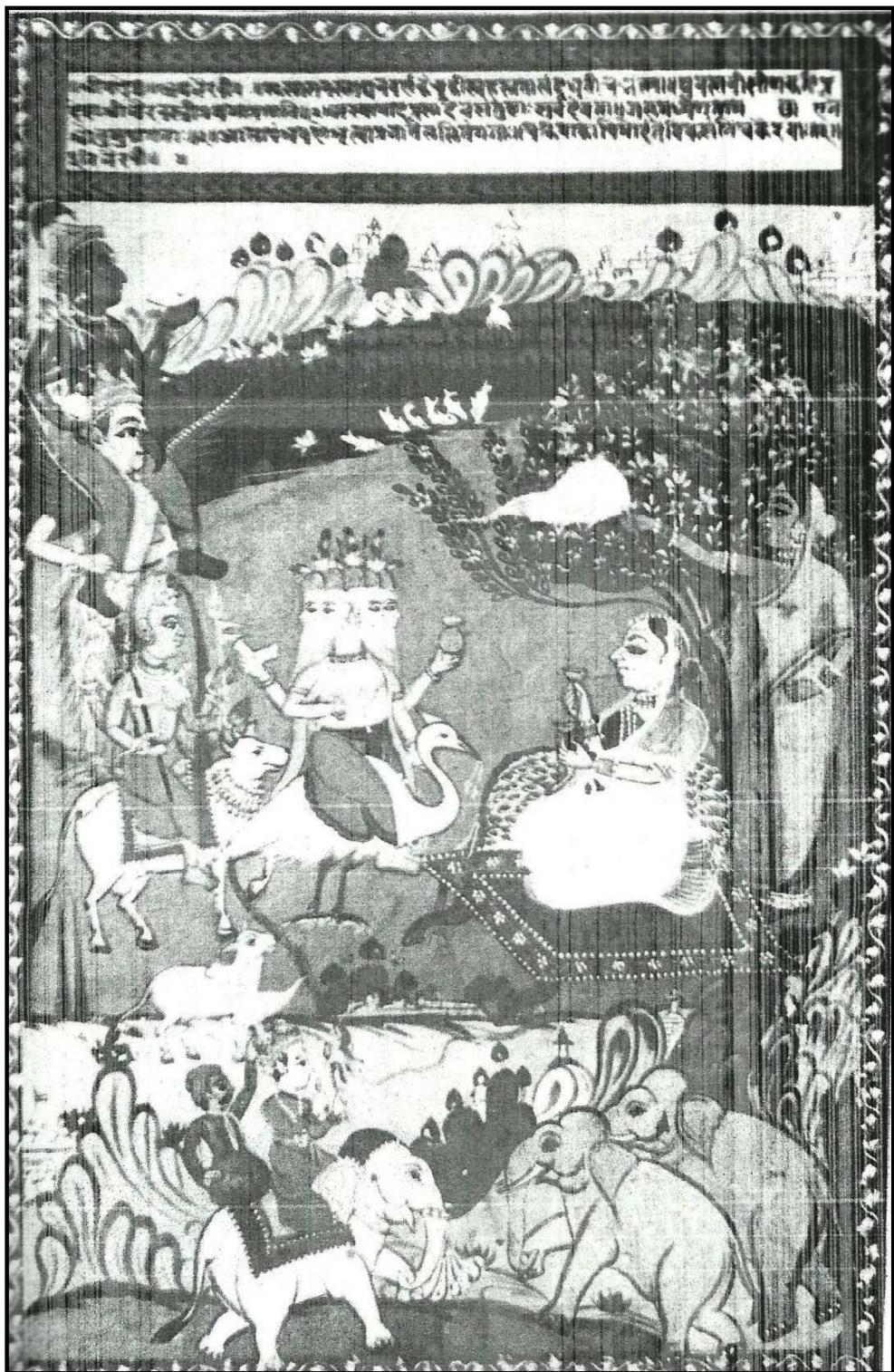
शुद्धाः सप्तस्वरा रम्भा वादनीयाः प्रयत्नतः ।

In ‘Hridayprakash’ it is written as –

शुद्ध सप्तस्वरे मेले संध्यो भैरवीत्यपि ।

From ancient times it is assumed that Bhairavi falls in the category of ‘Kaphi/KafiThath’.

It implies that ‘Rishabh’ and ‘Dhaivat’ could be ‘Shuddha’. According to ancient books in RaagBhairavi few ‘Shuddha’ notes were also included. It can be assumed that during those times the verses of Raas had some notations could be ‘Shuddha’.



RAGINI BHAIKAVI



RAGA BHAIKAVI

4.22 THE MUSICAL INSTRUMENTS USED IN RAAS-SANGEET

There are three main bodies of Music- Singing, Playing Instruments and Dance. Among these, importance is given to music. Singing is possible only through Shariri Veena (Vocal Cords). Through these cords experiment of tunes, rhythms and the use of words can also be possible. It is only possible to get the tune and rhythm in the man-made musical instrument.

The use of man-made musical instruments is called ‘Vaadan’. The use of musical instruments which are God’s creation such as, Shariri Veena (Vocal Cords) is called ‘Gaayan’ i.e. singing. Then why is it necessary to play musical instruments when singing already exists? The answer to this question is simple ‘Necessity is the mother of invention.’ Man realized that the vocal cords had their own limitations such as up and down of a tone/notes, its scale etc. To overcome these limitations man must have felt the necessity to invent musical instruments.

It is a well-known fact that, in the book ‘Bharat Natya Shastra’, the musical instruments are categorized in three parts i.e. Tat, Vitat, Ghan, Sushir etc. Since the ancient times the detail study of musical instruments is done. Every type of singing whether it is Folk music, Haveli music, Raas music, Devotional music or Classical music; musical instruments are used along with singing.

Here in this chapter we will information about musical instruments used in ‘Raas Sangeet.’

In many books it is mentioned that various musical instruments were played in ancient ‘Raas Sangeet’. In this chapter the researcher has tried to present the information about some of the musical instruments played in those times. Some of them are- Veena, Cheen, Flute, Amrut Kundali, Jal Tarang, Madan Bheri, Dhaunsa, Dudumbhi, Manjeera, Dhol, Dimdim, Zanj, Mrudang, Khab, Sarangee, Kartaand Kinnari.

(Pushti Margiya Temple’s tradition of music ‘Haveli Sangeet’, Prof. Satyabhan Sharma 1999, Radha Publication, New Delhi, Ansari Road, Dariyaganj, ISBN, S1, 7487-182-9, pg no 131)

It has been observed that in 16th century the Raas Sangeet seen in its disciplined, organized and developed manner.

In those times, musical instruments such as Veeena, Saarangi, Rabab, Amrut Kundali, Tanpura Flute, Mukhchang and Shankh were played. Along with them the Avnaddha instruments such as Mrudang or Pakhawaj, Chang, Khanjari, Dhap were also played. Some of the percussion instruments also played along with were Zanj, Bell, Kinnari, Manjeera, Jal Tarang etc.

To collect the information about the tradition of Raas Leela of Mulher, some of the elders were interviewed. According to the information gathered them, the musical instruments such as Pakhawaj, Zanj and Shankh were mainly played while Raas singing was done. In the present times sometimes the Harmonium is also played.

THE MUSICAL INSTRUMENTS SUITABLE FOR RAAS SANGEET OF MULHER:

4.22.1 PAKHAWAJ:

This instrument exists since mythological times. The mention of Mrudang was first found in ‘Ramayan.’ In ‘Bharat Muni’s ‘Natya Shastra’ the Mrudang is called as ‘Pushkar’. The Mrudang was called so as it was made of soil. As the body of Mrudand did not remain stable so it was then made of wood. Since then it must have been played from both sides and with both the arms. That is why it may be called as ‘Pakshvadya’ or ‘Pakhawaj’. The above is guessed by some of the authors.

Now Pakhawaj and Mrudang have become equally famous.

The Pakhawaj is played throughout night under the Raas Chakra while Raas singing is done. This is the old ancient tradition followed till date. The Pakhawaj is rested on a wooden stand while it is played. On the right side of the Pakhawaj the wet soil or the wheat flour is applied. This is done to get a proper grip.

The group members present, while Raas singing is performed two to three of them are Pakhawaj players. They play the instrument as well as sing too. They play the Pakhawaj throughout the night under the Raas Chakra. They take turns and play the Pakhawaj under the Raas Chakra to reduce stress.



The researcher met one 92 year old artist in Mulher. While interviewing him, the researcher came to know that the artist with whom she is talking had once played the Pakhawaj while Raas singing continuously for 12 hours throughout the night. His name is _Damu Anna.

According to the authors' opinion, since ancient times till today, the notations of the Pakhawaj had been improvised four times. The notations of the Pakhawaj are known as 'Patakshar'. The researcher has tried to present some of the notations as an example in this thesis.

The ancient notations:

१. मटकट्ट घिघघटघोट्ट मंघि घंघन घिघि।
२. मट्टी कुट घेघेमात्थीच्छिघ खुखुण घे घोटात्थिमत।

The medieval notations:

१. ननगिड गिडदागे।
२. ननडिदि।
३. नखुं न खुं।
४. नगि झँ नगि झँ। आदि

The present notations:

१. धुमकिट धुमकिट तकिट्ट का , किट
२. किट्टक गदिगन
३. किट्टक गदिगन धास्सदैत् देत्

Though in the ancient times, the notations of Pakhawaj had combination of difficult expressions/consonants, but such a thing is not found in the present times. Now-a-days it is assumed that the present style of Pakhawaj playing does not have very strict rules as compared to the ancient times.

Useful rhythms that are played on Pakhawaj in Raas Sangeet:

१. ताल धुमाळी मात्रा ८, टाळ ६, काल २

१	२	०	४	५	६	०	८
धीं	धिं	धाधा	तिं	ताता	धिं	धाधा	तिट

धींधींधाधा तींतीं ताता तिट धिं धागे तिट

२. रामकृष्ण हरि ठेका मात्रा ८, टाळ All Matras

१	२	३	४	५	६	७	८
धिंन	धिता	सधि	धिना		धिन	धिङडां	सधि
धिंना							

३. चौताल – मात्रा १२, टाळ ४, काल – २

१	२	३	४	५	६	७	८	९	१०	११	१२
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था था दिं ता तिट था दिं ता तिट कत गदि गन

४. प्रतिताल – मात्रा – ८, विभाग – ३, टाळ – ३

था	किट	तक	धुम	किट	तक	गदि	गन
X					२		३

५. तीव्रा – मात्रा – ७, विभाग – ३, टाळ – ३

था	दिं	ता	तिट	कत	गदि	गन	
X					२		३

६. पश्तो - मात्रा – ७, विभाग – ३, टाळ – ३

तीं	स	तक	धिं	स	था	गे	
X					२		३

While describing ‘Pakhawaj’ in the book ‘Tabla’, the author Arvind Mulgaonkarji has mentioned that it is used as a percussion instrument. Since Vedic times for many centuries this is said to be the most advanced percussion instrument. In 400 BC, in a book ‘Pushkar’ written by Bharat Muni has described about ‘Pushkar’ which is a similar instrument as ‘Mrudang’. In ‘Ratnakar’ by Pandit Sharangdevji has mentioned about ‘Patah’, which is also an instrument similar to ‘Mrudang’. In northern India this same Mrudang is known as ‘Pakhawaj’.



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PAKHAWAJ

4.22.2 ZANJ: (CYMBALS)

This is a very special percussion instrument which is played during Raasotsav/Raas festival. In Raasotsav/Raas festival, along with Zanj, Pakhawaj is also given equal importance. The Raasotsav/Raas festival is considered to be charmless without the use of Zanj. The Zanj is made of bronze/brass. They are two circular pieces with a diameter of 8 to 16 inches. They are tied from a center with a string. They are held in both hands and played. These types of Zanjs are heavy and give a powerful blow and sound as they are made of metal. Due to this the enthusiasm is created and each Bhajan gets a powerful form. Every member of the Bhajan group holds a Zanj while singing. Depending on the composition of the Bhajan it is decided whether to bang the Zanj or not. How to play it while Dugun begins? All this is decided so that everyone plays them in a same tune.



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ZANJ

4.22.3 SHANKH:

The Shankh is actually a shell of an aquatic animal. It is said that Lord Shankar killed demon Shankasur. Then Lord placed him on his hands. Since then Shankh is one of the four weapons of Lord Shankar. The word Shankh has a mention in the stanzas of poet Surdas and Krushnadas.

Some shells are used in music. They are particularly used in Raas Sangeet. From some shells seven notations can be played. On some shells thin layer of metal is put and then played.

Pandit Prabhudayal, who was the Royal singer of Mysore State and a citizen of Mathura had first used a shell as a musical instrument in front of Goswami Shri Braj Bhushanlalji. Since then, a shell was used in all the Kirtans, Bhajans and while recitation of stanzas.

In Mulher while Raaspad Gayan, the stanzas are sung one after the other. In between some of the stanzas when ‘Zangad’ means ‘Chalti’ (when the speed catches up) begins, then there is a tradition to play a Shankh.

4.22.4 TAAL:

This instrument is similar to Zanj. While playing it is held in both the hands. Compared to Zanj it is smaller in size. In the temples it is called as ‘Taar’. This instrument is specifically used by Chaturvedi Samaaj (Society) of Mathura.

It is made of brass, circular in shape and has a diameter of 6 inches.

In the temples of Maharashtra, while Bhajan singing, this instrument is always played. Over there people call it as ‘Taal’. Mostly all the Bhajan singers of Mulher have a Zanj or Taal in their hand while Raas Sangeet. This is used not only as a percussion instrument but also to set the rhythm.